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a colleague, Mr. Pond, conducted a summer school at Rumford, and made many studies for later development. At noontide one might often have found him seated under a white umbrella by the rivulet, making careful sketches of the boys bathing. It seems it has long been a fancy of his to reproduce the joy of the old swimming-hole.

And so Stacy Tolman is working out his lot as a painter, a genius of hard work; as a teacher, popular with his pupils, perhaps because he is so considerate of the beginner's sensitiveness and conceit; as a man, reticent, unassertive, not without mannerisms, neither dreamer nor schemer, but always the artist.

RALPH DAVOL.



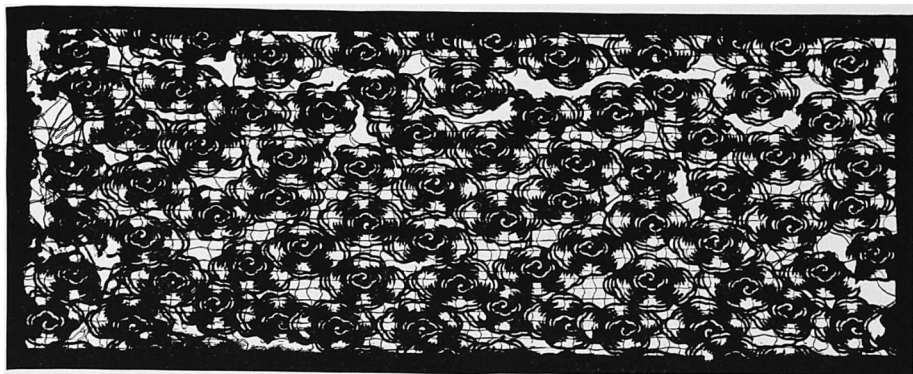
SYMBOLS OF THE ARTS AND CRAFTS

FINE ARTS VERSUS ARTS AND CRAFTS.

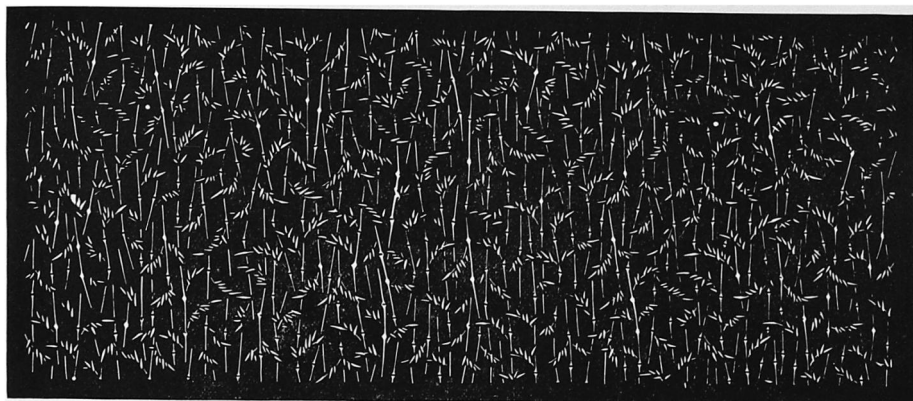
One of the most conspicuous developments of recent years is the prominence attained by the arts and crafts, and—may one not say?—the relative subordination of the so-called fine arts. Is the artisan usurping the place of the artist?

This is a question to which certain facts would seem to give a positive answer. Comparatively few painters and sculptors to-day find their art a sufficient means of livelihood. Even men who have won for themselves a high reputation are painters and sculptors by avocation rather than by vocation. The demand for painting and sculpture is too limited, and consequently the source of revenue it offers is too precarious, to permit more than a chosen few artists to live by their profession.

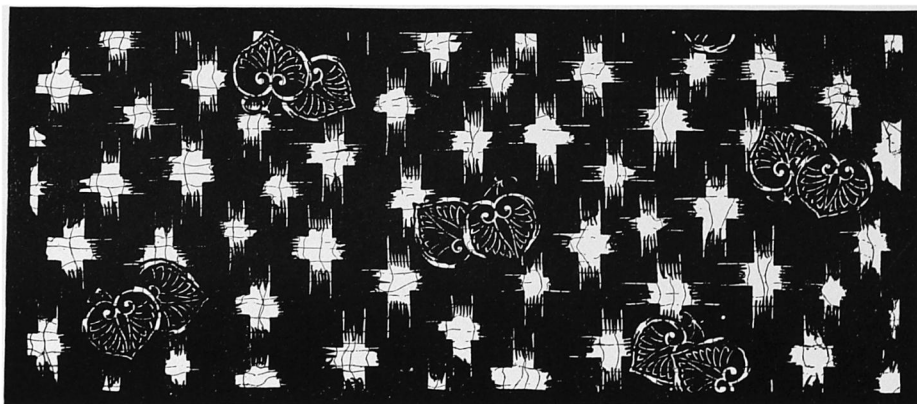
A large percentage of the names in exhibition catalogues to-day are of men who regularly depend for the ways and means of life



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on business enterprises or salaried positions. They conduct schools of their own, teach in public institutions, do work of a commercial or semi-commercial order, write, edit, lecture, do almost everything except devote their whole time and energies to their chosen professions. They are by repute painters, etchers, water-colorists, sculptors; they have studios and contribute to salons and exhibitions, while at the same time they are following pursuits for which the name artist as commonly used is a misnomer. This, moreover, is not a matter of choice, but a matter of necessity.

On the other hand, the useful arts are commanding more and more attention, and are eliciting the interest of an ever-growing corps of efficient workers. The art schools, while they still foster and extol the fine arts in a commendable way, have as a consequence been forced to give prominence to other branches of art interest. Many of them are little more than technical schools of a higher character that essay to do for the art side of manufacturing interests what the ordinary technical schools do for the practical side.

In other words, it would seem that the industrial arts are offering greater opportunities to earnest workers than the fine arts, and are commanding just as high a grade of talent, that the workshops are fast becoming the rivals of the studios. The art student of to-day, therefore, who reads aright the signs of the times and judges wisely will recognize the fact that there is as much honor to be won in the workshop as in the salon, and that the arts and crafts offer to the average worker what the fine arts cannot.

"The law of supply and demand," said a careful thinker recently, "will sooner or later regulate inexorably the actual number of professional painters in the country; that is, painters depending on their legitimate work for a livelihood. The useful arts, designing in all its many branches, illustrating, decorating, wood-carving, the ceramic arts, pottery, etc., will in the future absorb the attention and reward the well-directed efforts of an army of artists whose mission it is safe to say will be of more immediate and real importance to the community at large and of more immediate and real significance in the history of American art development than the output of the painters studios."

These words are a plain statement of a recognized fact. They may have a note of discouragement for aspirants after salon prizes and "honorable mentions," but they are not prophetic of any decline of the best interests of modern art. To recognize the fact that there is as much honor in designing a beautiful wall-paper pattern to beautify the homes of the millions, or a fabric pattern to adorn the persons of the rank and file, or a carpet, a utensil, or an article of furniture for the use of the multitude, as in painting a square yard of canvas to hang in the corner of a public gallery or in chiseling the features of a notable to decorate a public square, is not to depreciate

the artist or reflect upon the studio. It is but to popularize art, diffuse it among the masses, and cater to the demands of a public sufficiently educated and cultured to want more art in common life than in galleries and institutions.

That this craving for art in common things is real and omnipresent scarcely needs demonstration. A million cheap but artistic prints are sold for every oil-painting that finds a purchaser. More hearts are gladdened by a dress pattern chastely designed and beautifully colored than by frescos, rarely seen, that elicit the encomiums of critics. There is a growing demand for more artistic things for daily use, and the wise art student of to-day, whatever his dreams may be of salon honors, fame, and fabulous prices for his product, will have a constant eye on the useful arts as a field worthy in every way of his talents, and a surer means of livelihood than exhibition sales and auctions.

The contention that if we are to progress in genuine art education, there will be more artists working in mills than in studios a century hence, and that with an increase rather than a loss of self-respect, is well taken.

There is little honor and less profit in painting acres of canvas of questionable quality that do not sell, or sell only among classes whose taste and judgment are at fault. A demand for the best art in the line of painting and sculpture presupposes popular education. The privilege of imparting this education is one of the prerogatives of the artist class, and the industrial arts offer the most promising field for this work.

L. C. PHILLIPS.



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